

in Persia, which, doubtless, were widely disseminated in Mohammedan countries, could readily spread as influences of the allied style. The influence of the houses of Cairo and Damascus, the mosques and palaces of Constantinople, were especially visible in the second style; groups of natural flowers are combined, some growing round a central point and others in bands of conventional Arabian arabesque. The treatment of natural forms like this is the characteristic influence of the Persian school style. In a book from the latter House of Cairo (1811, and 1812) is an example of this; the outside is printed in the same manner as the inside (Plate XLV) is quite Persian in character.

The ornament on Plate XLV, from a manuscript MSS. in the British Museum, presents also the natural style in its purest form. The printed patterns are purely conventional ornament, and have great affinity with the Arabian. For the first printed in Constantinople. Nos. 1-10, on the contrary, are from manuscripts of printed, showing affinity with the style; they possess great elegance, and the motifs are well contrasted with the ground.

The patterns on Plate XLV, which represent those of pavements and daises, and probably were intended for stained glass or stained wood, are very Persian. Compared with the Arabian and Moslem styles, they show a marked affinity, both in the disposition of form and in the arrangement of colour. The ground is of a light blue or green, the secondary and tertiary colours are much more frequent than in the Arabian (Plate XXXIV), or in the Moslem, where blue, red, and gold, are the principal colours, and, as may be seen at a glance, with much increased effect.

The ornaments on Plate XLV show a much greater affinity with the Arabian Nos. 7, 12, 13, 21, 22, 23, 24, are very Persian ornaments, as the books of chapters in Persian MSS. Indeed there is but little variety to be found in these, and they are. Compared with the Arabian MSS. (Plate XXXIV) a great similarity, and of that in all the leading lines of the construction of the patterns, and also the surface disposition of the ornaments themselves; but the means are much less evenly distributed. However the same general principle prevails.

Plates XLVII and XLVIII are arranged from a very curious Persian book at South Kensington Museum, which appears to be a manuscript's pattern-book. The designs exhibit much elegance, and there is great simplicity and ingenuity displayed in the conventional rendering of natural forms. Both these Plates and Plate XLVIII, are very valuable, as showing the extreme limit of this conventional rendering reached, but not exceeded. When natural forms are used as decoration, and subjected to a geometrical arrangement, they are less well suited than in the case with the later MSS. of the Medival School, as Plate XLVIII, without falling under that reproach as justly due to the hard square and formal aspect of modern times. The ornament at the top of Plate XLVIII, which forms the title-page in the book as well as the border throughout, presents that mixed character of conventional arrangement in conjunction with the ornamental rendering of natural forms, which we have regarded as characteristic of the Persian style, and which, we think, renders it so much inferior to the Arabian and the Moslem.

PERSISCH.

TAFEL XLIV



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